

der, knotted on the right hip, and a spray of silver leaves in his cap. A priest wore a long yellow or orange robe of cloth or thin silk, whose skirt was shirred onto the waist, and a fancy scarf about his head or a bamboo rain-hat. Both the chanter and the drummer at the ritual in connection with "opening the way" and burial for the dead, and the priests in the procession which opened a bullfight wore this costume.

Some of the very little girls wore the tribal costume only on special occasions, but the older girls and women wore it constantly. For everyday they were barefoot or wore straw sandals of their own making. In the winter they wound the legs with cloth from ankle to knee. The remainder of the costume consisted of long, wide trousers of dark blue cloth, a front apron of finer dark blue cloth embroidered in white, which had to be two and a half feet long, and a back apron one and a half feet long of hemp cloth dyed dark blue, a blue blouse made on straight lines but worn folded surplice to the right, and belted in with the strings from the aprons and from an embroidered overpiece on the blouse (fig. 8, a, b), and a woven belt an arm-span long. On the head they wore a turban, which was sometimes just a length of cloth wound around, sometimes a carefully constructed one. Of course for the roughest work they wore their oldest, patched, faded, tattered clothes (see fig. 19, c). Unless they had lost them or given them to a daughter, the women and girls wore silver hooks like an inverted question mark in their ears (fig. 19, c), and the girls wore, also, heavy silver bracelets, silver neck loops and rings, and a Chinese thimble.

For the hemp apron they raised the hemp and processed it, made the thread, dyed it, and wove the cloth themselves. All other cloth, except the bands used to hold the pad about a baby spreadeagled on the back, which was also woven of hemp thread, and both cotton and silk thread were bought in the markets. They made hemp thread for mending and sewing. Of the heavier cotton they liked to buy white in the piece and dye it a very dark, almost black blue; but they also bought it already dyed. They used nutgalls (五月子) mixed with earth as a dye. The

• 294 finer cloth, of which they also made blouses, was already dyed when bought.

283 Hemp thread was made as follows: The stalks were cut close to the ground and stripped of the leaves, which were put back on the hemp, bed as fertilizer. The bark and fiber were stripped from the wands and the bark loosened and stripped from the fiber with a knife, one end of the strip being held with the toes and one with the left hand. The long fibers were hung in the sun to dry and bleach. They were then boiled and sunned again. For the cloth they made a coarse thread by twisting the split fibers with the fingers and then rolling them against the leg or thigh. The split fibers had previously been twisted in bunches into a darning ball shape, and as the thread was made it was wound in a figure eight around a loop of bamboo. From this it was made into skeins, which were boiled and then wound into balls like those of cord (fig. 18, e). When weaving was to be done the balls were set into a tub of water and reeled from it onto the shuttle.

301 For married women the better turban was put on as follows: The hair was braided in two braids to the front, being pieced out with thread if the hair was scanty. One of a pair of chopsticks was laid across the head above the forehead and these braids wound around to hold it securely in place. A piece of blue cloth was fitted lengthwise over the stick and fastened with a needle or two, or sewed. Over the stick was put another piece of blue cloth with the ends folded on top of the head, and a longer piece of white was wound around the head at the height of the base of the stick. Another white piece was wound around the head at the line—high forehead, tips of ears, nape of neck. Finally a longer strip of dark blue cloth was wound around the outside of the white, but higher in the back, and the ends were tucked in. The ends of the white cloth were pulled out to stand up like the ends of a bow. If the family was in mourning, the outer strip was white. For special occasions a second, usually bright blue strip was put on in such a way that about half an inch of the lowest white cloth showed below it.

302 Unmarried girls shaved the head except
882 for the crown and braided the hair from that

[256]

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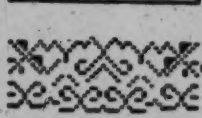
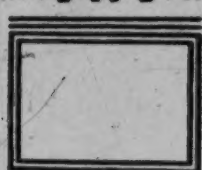
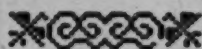
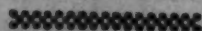
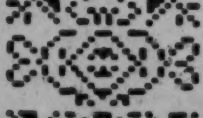
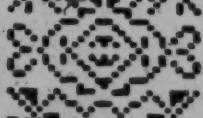
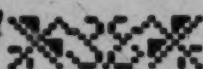


FIG. 8. Cross-stitch designs used in sections of the overpiece on the blouse. *a*, the front of overpiece; *b*, the back of overpiece (see p. 27).

[26a]

302 forward in one braid. One short piece of
882 white was set on across the forehead and tips
of the ears and crossed at the nape of the
neck. A similar piece of bright blue cloth was
put on over it to show about half an inch of
the white. These were secured with a narrow

• [294]
[301]

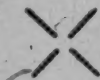


FIG. 9. Embroidered design on narrow strip of white cloth.

strip of cloth. A piece of cloth, six feet long, was folded six times lengthwise and wound around the head with the two ends tied to stand up in the back like the ends of a bow. A piece of dark blue cloth, ten feet long, was folded in the same way, wound on the outside of the white one, and tucked in at the back. These two pieces formed a wide, flat, horizontal cartwheel turban with the braid lying inside.

301 A still more elaborate turban called for more strips in addition to the white and bright blue ones, which were sometimes lavender, black, other shades of blue, and white. This was worn by unmarried girls when they went to visit in other villages. More lengths of white cloth were also put on sometimes to make the turban that much wider. For such occasions as a bullfight they sometimes wore, instead of the plain dark blue outer strip, one of dark blue embroidered on the ends in white and lines of color, and for the length of two hand-spans in white so that when it was put on the design showed all around the head outside of a plain band of dark blue, and on the bow ends.

The front apron was embroidered in lines of colored silk thread and spaced rows of a design in white cotton thread. The overpiece (figs. 8; 20 a, d) on the blouse was made up of several pieces, each with its special name, method, and order of making, and design, and the stitches were so carefully taken that it could be worn with either side out. First, two long strips of dark blue cloth were covered an inch and a half wide down the center with an over-and-over stitch diagonally across two threads in coarse white thread. A narrow strip of white cloth of the same length was

[266]

THE CUSTOMS OF THE CH'UAN MIAO

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[292]
[177]
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The Ch'uan Miao men formerly wore elaborately embroidered clothing on festive occasions but this custom has almost entirely disappeared. They commonly dress exactly like the Chinese so that it is impossible to distinguish a Ch'uan Miao man or boy when he is on a road or in a village. But there is no such difficulty in recognizing a Ch'uan Miao girl or woman for her attire is different from that of the women of any other tribe or race in West China. Near Lo Piao the hat consists of a bamboo basket-like frame covered over the top with cloth that resembles human hair and around which are wound beautifully embroidered bands which are often joined at the rear and allowed to hang down the person's back. The jacket or gown reaches just below the waist and is ornamented along the edges with colored embroidery. It is fastened by a button at the throat, another between the neck and the right shoulder, another under the right armpit and others going vertically down the right side. Over this garment is often worn a finely embroidered breast cover. The skirt is pleated so that it can be easily made into a complete circle when it is laid upon the ground. Designs are dyed on the skirt in blue over beeswax, after which the garment is further ornamented by varicolored embroidery designs. The skirt is fastened on by a belt consisting ordinarily of a cord or unornamented belt of cotton or hemp cloth and on festive occasions by an embroidered belt from which are hung several embroidered cloth pendants. They wear a beautifully embroidered apron and the lower legs are covered by puttees of blue or white cloth that are sometimes embroidered. The thicker the puttees the more attractive they are supposed to be. No trousers are used but sometimes they wear more than one skirt. On the feet straw sandals are generally worn, but sometimes cloth shoes that may or may not be embroidered. Two brass hatpins on which ornamental designs are carved, brass or silver earrings and hair ornaments, and silver or brass finger-rings and bracelets complete the attire of the Ch'uan Miao women who rarely use cosmetics which they do not need because of their naturally good complexions.

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[171]

Carl Schnuster, who has specialized in the study of embroideries, visited the West China Union University Museum in the fall of 1935. He was intensely interested in the Ch'uan Miao embroideries and found two elaborate designs that also occur in eastern Europe, one among the Ukrainians and the other among the Rumanians. These are so complex that scientists would find it difficult to believe that their existence in the three cultural groups could be explained otherwise than by diffusion. He considered the art of the Ch'uan Miao embroideries, judged by the fineness and elaborateness of the designs and the colors, to be among the best, but the collection of Ch'uan Miao embroideries that he

• 294 saw was only about one fifth as large as that now in the Museum, and some of the finest specimens were not then in the collection.

177 Within twenty years probably there will be no such embroideries among the Ch'uan Miao. The making of such embroideries takes a great deal of time and often the girl or woman who wears them is ridiculed by less intelligent and unfriendly Chinese who live near them. For these reasons the Ch'uan Miao women are very rapidly adopting a simple Chinese style of embroidery or merely purchasing cheap and gaudy cloth and ribbons in the Chinese markets. The change is taking place so fast that the difference between the clothing worn now and even two years ago is quite noticeable.⁸

IV. SOCIAL RELATIONS

596 The family is the social unit. Descent is reckoned through males and the oldest living male is the head of the family. Before a girl marries she belongs to the family of her parents but after marriage she belongs to the family of her husband. While the parents live all the descendants, except females that are married but including the wives of the male descendants, live in the same house. After the death of the parents the children separate and form new families. There is evidence in the legends that formerly the husbands lived with the relatives of their wives so that the families may have been matrilineal.

Sons are more desired than daughters because they remain in the family. Women are considered to be inferior to men but women and girls are appreciated and desired.⁹

There is a larger sense in which the family includes all blood relatives of the same name—fathers, grandfathers, great-grandfathers, sons, grandsons, great-grandsons, uncles, cousins, and so on and their wives and unmarried daughters, but it does not include the women who have married into other families. The importance of this enlarged family can be seen when the memorial and calendar festivals and the intricate list of the ancestors and descendants are noted.

8. The Ch'uan Miao do not wear their best clothing and ornaments at funerals. They are worn at weddings, at feasts and at the memorial services and calendar festivals.

In Savina's book, *Histoire des Miao*, there are pictures of Miao wearing brass chain ornaments hanging from their necks. I have purchased chains like these from the Ch'uan Miao but they are now very rare.

9. In some localities men and women in the same family eat together but the daughter-in-law, because of a sense of shame, does not eat with the rest of the family. A daughter-in-law must not sit down on the same bench with the husband's father, brothers, or uncles but she may with her husband.

[5 cont.]

One difference is their fondness of

262 hot pepper, [6] of which they use a lot in their dishes. To whet
 [263] their appetite while eating, they have a bowl of dried pepper
 mixed with soup at the table, into which they dip every chopsticksful
 of food. The second difference lies in the scarcity of meat,
 their food consisting chiefly of vegetables grown by themselves
 or bought from the market. The daily dishes are mostly sour
 cabbage, sour soup, salted cabbage, preserved cabbage and
 pepper mixed with beancurd in different styles of cooking. The
 263 third difference is the scarcity of salt in their cuisine due to the
 high price of salt in Kweichow. Even the well-to-do Miao-I use
 it sparingly. They roll a lump of salt in a cooked dish once and
 then save it for future use to last for a long time. The fourth
 312 difference is their lack of water. They live in the high moun-
 tains, hence the name "kao-shan Miao" [high mountain Miao],
 and have to go down to the low land to get their water supply.
 [515] The scarcity of water makes them reluctant to wash often. They
 [271] are also used to drinking unboiled water and cold rice. Fifthly,
 273 they are fond of wine, and their capacity being large, they use
 big bowls but sip slowly, enjoying all the while. Often they are
 dead drunk when they come back from the market place or from
 a party.

291 2) Costumes. The various Miao-I groups retain the special
 characteristics of their costumes, which have become the symbols
 of their identification. The colors of their clothes are green,
 blue, gray, black and white, the other pigments being unavailable.
 The dress materials of the Miao-I in the northwest are mostly
 spun hemp fabrics or cotton cloth obtained from the
 [439] Chinese in the market place. In the southeast they produce
 [294] cotton and spin, weave and dye the cloth at home. They sew
 the clothes themselves, there being no tailors. The men wear
 [302] their hair in chignons piled upon the head and wrapped up in
 turbans of blue cloth, which are not removed all year round and
 look like basins. The costumes of the women are not as simple
 as those of the men as they still retain their ancient styles and
 forms, which are too elaborate to relate here. Except the I
 women of the Chung-chia and Tung-chia, who are more progres-
 sive and wear long jackets and trousers like the Chinese, all the

[From the Chinese-Analyst]

[6 cont.]

- 291 Miao-I women wear short upper garments without trousers, the lower part of the body being enveloped in a long skirt. Only the H² Miao women in the east are fond of wearing short skirts above the knee. All the Miao women are highly conscious of beauty; they plan their clothes carefully and spend most of their time on weaving, designing, and embroidery. However, their everyday clothes are simple. It is only on occasions such as weddings, funerals, dances, festivals, fairs, and religious celebrations [7] that they sport their new clothes and silver ornaments in all styles and colors to attract attention.

- 3) Lodging. Most of the Miao-I tribes live clustered in hamlets in the mountains, except the Chung-chia and the Sui-chia among the I, who live near water, hence the names "Kao-shan Miao" [high mountain Miao] and "Shui-Chung-chia" [water Chung-chia]. It is said that the Miao-I must live in the high mountains in order to thrive and that if they live at the bottom of the mountains, they would suffer disaster and death. But, today, the Miao-I have gradually learned to live [on the plains] and well-to-do farmers who have moved downhill are increasing in number. Although they cannot avoid pestilence, their suffering is not necessarily more than those living uphill. Most of the Miao-I follow the traditions of their ancestors and live precariously on the cliffs in backward conditions. Their living quarters are generally on one level, but some of the Miao-I in the southeast also build storied houses. In houses of one level men and beasts share the floor, but in the storied houses, men live upstairs and beasts downstairs. An ordinary house has one to three rooms; in the latter case, the rooms are small. If there is only one room, then it is used for cooking, eating, sleeping, and all other purposes. The construction of the houses is rather crude. Except those of a few wealthy families, which are enclosed with wooden or brick walls and covered with mud, tile or slate roofs, an average house is built of bamboo or corn stalks with tree barks as walls and straw for a roof. They are often slanting and dilapidated. Worse still, some of the poorest Hua Miao and Ch'ing Miao still live today in mountain caves in conditions as wretched as those in the inferno.

[17 cont.]

29] The upper garment of a Short-skirt Hê Miao woman is also different from that of the other Miao. It resembles the mandarin jacket of the Chinese, reaching only to the hips, round-collared and buttoned in the middle, with large sleeves. Although there are five to seven pairs of bean-size lead buttons, actually only the first pair can be buttoned, the other pairs being loose, with only buttons but no loops. So during work a belt is tied around the waist. They do not wear panties. The skirt measures only one foot and two inches in length and is not fastened to the waist but below the waistline. It has innumerable pleats, from over five hundred to as many as a thousand. Therefore a skirt requires at least twenty feet of material. Both the front and rear parts of the skirt are covered with a piece of black cloth about six or seven inches in width and one or two inches longer than the skirt. The rear piece has an embroidered band of four inches at the hem. They never wear stockings. While working at home, in the field or on the river bank they are always barefoot. On formal occasions they wind strips of black cloth around their legs, from the ankles [18] up to the thighs. Each strip of leg band measures about twenty-four feet, and as it winds up layer on layer, it gives a swollen appearance. The straw sandals for men and women are made differently. The women's footwear resembles the Japanese wooden clogs, with a forklike rope attachment that enters in between the big toe and the rest of the toes, so that the rear and the back of the foot require no other attachments.

[51] The costumes described above are for everyday wear. The Miao in this area are comparatively well-to-do. An average family is able to add a suit or two of new clothes for each member every year, and so even their ordinary clothes are clean and in good repair. Dirty and disorderly dresses are rarely seen. On festive occasions the men wear new clothes and the women, specially made embroidered clothes in brilliant designs. The [29] work on the embroideries begins during a girl's teen-age and continues for several years before it is completed. Ordinarily 30] the women do not use much jewelry. They do not wear earrings, neither do they have holes in the ears. They do wear one or

[160 cont.]

415
482
[492] The harvested crops are transported on horseback, but more often on the backs of men... or women. For this purpose the "Méo" of both sexes have pack-baskets which they carry on their backs, fastened to their shoulders by two straps. (Photo 157, Plate 40; photo 107, Plate 39.) This method of carrying burdens applies also to the transport of small children, whom the "Méo" women place on their backs, enclosed in a sort of sack held at the shoulders by two suspenders. (Photos 103 and 419, Plate 39.) It is the same for the transport of water, which is done by means of large trunks of female bamboo, often fastened together in pairs, with the interior partitions punched through, except for the lowest one. (Photo 346, Plate 36.)

[161] Like the other groups, the "Méo" construct almost all the objects they use. There are found among them blacksmiths who make the agricultural implements of iron (ploughs, harrows, bill-hooks, scythes), silversmiths for the jewelry in silver, copper, or iron.

285 Every "Méo" is more or less a basket maker, and in all of the homes pack-baskets are made, of rattan or bamboo fiber, of which each member of the household possesses a specimen of a size corresponding to his strength.

● [294] The clothing likewise is made at home. The hemp is harvested
248 in the bottoms of the cirques and the valleys, broken up and stripped with big wooden combs. It is then spun by hand by the women,
283 then wrapped about a frame with horizontal arms, pivoted on top of a tripod (photo 128, Plate 43), and finally it is wound on bobbins and
286 woven by means of primitive looms, very much like the looms which one finds in remote corners of France. (The house in the foreground on the left in photo 347, Plate 41, shows a portion of one of these
294 looms.) The garments are frequently made in white, with the raw
[396] linen thus obtained. The dyeing of the materials in indigo, red, or green, moreover, is carried out by the processes already indicated for the other groups. We already have mentioned that the "Méo"
[531] employ likewise the process of designing in wax described in connection with the "Man-tien."

[161 cont.]

177 Since cultivation and the treatment of hemp is difficult and
439 complicated, the "Méo" are adopting little by little the use of cotton
294 materials which they buy in the markets from natives of the other
groups. Likewise the women purchase from the Chinese merchants
needles, multicolored thread and silk, glass decorations, and so on,
used in their embroidery.

531 The art of embroidery, of which some of our photographs give
294 us an idea, is developed to a degree of perfection one does not ex-
868 pect to find among these tribes, who in other respects are rather
primitive. The young girls are trained from an early age in this
delicate art, and they themselves prepare all the very richly deco-
rated pieces of their wedding costumes.

273 The "Méo" make alcohol from rice or maize, either by fer-
mentation or by distillation. For the latter process, they make use of
the stills already described.

317 The "Méo" of the sector of Thanthuy carry on an important
439 commerce in coffin wood, a fossilized wood which has become proof
against rotting and is much sought after by the Chinese for making
coffins.

326 The "Méo" armorers manufacture guns with very long barrels,
[411] of a model analogous to those of the "Man." The "Méo" know how to
make powder. They carry it in a small powder flask of horn, sus-
pended from the neck by a cord on which colored glass beads are
strung. They are adroit [162] and fearless hunters. They do not
224 fear to confront panthers and bears with their rudimentary weapons.
Those of them who are enrolled in the corps of partisans charged
with guarding the frontier, and who, as a result, are armed with
a model 1874 rifle, demonstrate remarkable skill in hunting wild
beasts, firing only when certain of making a kill in order to econo-
mize their precious ammunition. (We have had to pay the "Méo"
partisans relatively large sums for the destruction of harmful animals,
because of the bounty of 10 piasters for each panther killed.)

226 The "Méo" are not fishermen, fish being relatively rare in the
262 upper reaches of the mountain torrents. Nevertheless, they eat fish
(fresh or dried) when they have the opportunity.

AKha A04
Miao AE5

/317 cont. /

A
415 For preparing the food, many kinds of carved wooden vessels and troughs of wood (Fig. 205) or bamboo (Fig. 206) are used. /Figs. 201-208 appear here. / 318/ Gourd dippers and bowls, wooden ladles, knives, rice baskets and other baskets, bamboo containers, and so on are not lacking anywhere.

A
[312] The bamboo containers for fetching water (Fig. 207) are closed at the top and the bottom; the water is poured by means of a gourd dipper (Fig. 208) into a hole cut into the upper edge. In this way the water remains clean and cannot easily be spilled when carried. Many typical household and kitchen utensils are almost exactly like those of the Meau.

A
482 I did not see carrying frames among the Akha; they are replaced by carrying baskets with a shoulder board and forehead band (Fig. 374; see the chapter, "Handicrafts").

A
354 For lighting the house, iron lamps with oil as fuel, and
[372] also pine chips, are used. The household equipment is especially rich in artistically plaited articles, such as are described
285 in the chapter, "Handicrafts."

A
356 As was pointed out, the dwellings and granaries of the Akha give the impression of being clean and well tended. The floor of the dwelling and the platform are swept twice a
[412] day with the grass brooms that are also common among the
[171] Meau (Fig. 175), with which one simply sends the sweepings
[23] under the house through the seams and cracks. The food remains, too, are thus conveyed directly to the pigs and chickens.

/319/

Chapter 15

Clothing and Ornaments

M
294 The Meau women are very skilled in sewing and embroidery and, with much taste for color combinations, make the attractive and also practical clothing for men, women, and children.
M
291 The clothing of the Meau is absolutely uniform in cut and differs only in the diversity of the embroidery and appliquéd designs.
[248] Every family plants the required hemp and cotton and weaves its own cloth. The strips of fabric which are made into clothing
596
286
294

/319 cont. /

are about 37 centimeters wide, corresponding to the width of the weaving board. They are colored dark blue in the dye-trough found in every house (see the chapter, "Handicrafts"). The homemade, sturdy, and resistant material is often replaced, especially for the making of holiday attire, by dark-blue cotton cretonne, which is purchased from the Chinese traders, but does not have for long the durability of the home-produced hemp cloth. The sewing equipment, such as thread, needles, embroidery silk, red and other colored cretonne, always comes from the Chinese trader. In addition to the work clothes, which are worn for years, every prosperous Meau has a holiday outfit, which, however, differs from this only in the elaborateness of the embroidery among the women and in the number of silver buttons among the men, as well as sometimes in the material. The clothing of children is exactly like that of the adults.

The women's clothing of the Meau (Ills. 60 and 61, as well as 69 and 70, and furthermore Colored Plate II²) consists of the blouse, skirt, apron, turban, and leggings. The blouse is made of dark-blue material (Colored Plate II, Nos. 4 and 6), has long narrow sleeves, and is open in front. The two parts are pulled over one another in front and are tied at the waist. The low neck, which permits the beginning of the breasts to be seen, is trimmed with strips of material of various colors. Similar strips of material border the back part of the blouse, which hangs down loosely. A slit separates it /320/ from the front part. The most striking feature of the blouse is the typical sailor collar (Ill. 66)², which has the shape of a rectangle. In the case of children and older women this collar is usually plain dark blue, like the blouse itself. Young girls and women, on the other hand, wear it with so many small cloth patches sewed on it that nothing is to be seen of the dark-blue background color (Colored Plate III, Nos. 1 and 3, also Colored Plate IV, No. 3).³ Thus, on collar 1 of Colored Plate III red cretonne strips are sewed on, and these are embroidered with a central line of lilac silk. On the dark-blue stripe of uniform width thus produced, small white triangles are sewed. Collar pattern 1 of Colored Plate III is

4 [see cat 116, pp 448, 449, 512, 240 - ANALYST]
 2 [" " " P 412]
 3 [" " " pp 439, 523 -]

Miao AE5

/320 cont./

291 especially artistic. On the dark-blue background there are
531 yellow squares, and in them red squares set on the points are
sewed. Similarly, all the other red parts of the pattern, as
well as the narrow, white and colored stripes, are strips of
material sewed on. Pattern 3 of Colored Plate IV is also pro-
duced in the same manner; only it should also be mentioned
here that four lines in white silk, crossing one another, are
embroidered on the black squares of cloth that are sewed on.

[868] This embroidery in stripes is extremely laborious work. As
[294] soon as the young girl has learned it from her mother, she
starts on the embroidery of her future festive attire and often
works on it for many years during all her free time. It must
also be pointed out that the sailor collar is often worn reversed
so that the beautiful embroidery is not visible. I noticed this
among almost all the women of the Black Meau and trace it back
to their thriftiness, which perhaps prompts them to protect
the beautiful embroidery from the sun and rain.

184 The pleated skirt reaching only to the knees is very be-
291 coming to the women. It consists of a strip of material six
531 meters long, which is closely pleated and, by means of a
binding holding the pleats together, to which narrow bands
are fastened, is tied open in front around the middle. The
skirt of the Black or Flowery Meau has three different longitudi-
nal stripes (Ills. 58 and 61).² The upper one is plain blue, and
the lower one is likewise dark blue, but with a strip of
colorful cross-stitch embroidery sewed on (Colored Plate II,
No. 5); the middle stripe is batik work (chapter, "Art," Figs.
8-13). The colorful strip of embroidery sewed on the rear
edge of the skirt (Colored Plate III, Nos. 4 and 6) is provided
according to the taste of the wearer, with the most varied /321/
cross-stitch patterns. One sees young girls embroidering on it
[294] whenever they have a minute of time (Ill. 87)².

² [See cat 116, pp 447 + 449 - ANALYST]
² [" " " P 620 -]
²

/322 cont. /

291 Moreover, I noticed on many occasions that women on a journey or engaged in heavy work in the fields wear long dark-blue trousers and the apron in front over them, instead of the wide, decorated pleated skirt.

The men's clothing of the Meau (Ill. 79,¹ also Colored Plate II, Nos. 3, 9, 12) consists of the jacket and trousers. The jacket of the men is collarless and closes on the left side (Colored Plate II, No. 9). The fastening attached at the neck and under the left arm consists of a pewter or silver button and a small loop of red string. The red lacing at the side, /Colored Plate III appears here on an unnumbered page/ /323/ (Colored Plate II, No. 12) to which several handsomely chased silver buttons are attached, serves only for decoration. This ornament is lacking on the workday jacket. The wide, straight sleeves are provided with a more or less wide cuff for the purpose of lengthening them if the need arises. The jacket hangs straight and open, but does not reach the navel, so that a strip of skin as wide as a hand is visible between the jacket and trousers (Ill. 107).²

The trousers, likewise dark blue (Colored Plate II, No. 3), fit tightly around the middle of the body and then hang down long to the ankles. The very baggy seat is sewed in separately (Ill. 81).³ In part to keep the trousers in place and in part for decoration, a sash 250 centimeters long and usually made of purchased red cretonne is wound around the middle of the body and tied at the side, producing a handsome impression.

The men, too, wear the turban. They use the long dark-blue turban-cloth with embroidered ends that was described as the first cloth of the women's turban (Colored Plate III, No. 5). Only it is worn in a different way, and, to be sure, wrapped around the head more on the side in a twisted fashion (Ill. 77).⁴ and not wound high, as is customary among the women. Instead of the turban, older men also wear small black Chinese caps (Ills. 55 and 56).⁵ On festive days, one also sees turbans made of purchased cretonne or silk.

1 [see cat 116, p 576 - ANALYST] 5 [see cat 116,
2 " " " p 706 - " " 7367-
3 " " " p 596 - " " ANALYST-]
4 " " " p 575 - " "]
5

/404 cont. /

286 spinning is finished, they bleach the thread with lime and
 [184] stretch it for weaving on primitive frames that are quite similar
 [171] to those of the Thai and Chinese. It is believed that these
 frames are of Chinese origin. They make a coarse, wrinkled,
 and strong cloth, which they make soft and shiny by means of
 polished roller-stones."

[114] I must indeed oppose Savina's opinion that the looms of
 [171] the Meau are similar to those of the Chinese or of the other
 [177] mountain peoples mentioned by him or are even of Chinese
 origin. At any rate, this is not true for the Meau in northern
 Thailand!

386 The strips of fabric produced on the looms are sewed to-
 [294] gether by the Meau to make their clothing, after which the
 dyeing process or the art of batik work (already mentioned by
 249 Yü Chuluan) commences. The dyestuff is obtained from a
 386 leafy plant more than a meter high, not, however, indigo, that
 thrives near water in moist, swampy soil. The Meau plant the
 shoots in the same manner as they plant sugar cane. Since the
 plant is a perennial, it can be harvested year after year. The
 386 cut, green plant is put in water for two nights and one day, then
 the plant parts are removed, slaked lime is added to the
 solution remaining, and it is stirred vigorously. Now four
 handfuls of this solution mixed with lime is added to a large
 trough of water, whereupon the dyeing can begin. This
 process is simple. The material is dipped into the water and
 carefully soaked completely. Then it is allowed to dry, is
 checked to see whether the desired blue shade /405/ has been
 obtained, and the process is repeated until the color is satis-
 factory.

386 Much more art and skill is required to provide the
 531 material with batik patterns. For this a design in wax is put
 [413] on the still undyed material by the women with a special
 instrument consisting of a wooden handle and a three-edged
 brass pen (Figs. 354 and 355), from the crevices of which the
 applied wax flows, and, to be sure, in such a way that the
 negative /Figs. 354-355 appear here/ of the pattern desired
 is drawn on with the wax. In doing this, the woman holds the

/425 cont. /

[439] These observations are especially interesting because I
[114] found exactly the opposite among the Meau in northern
[326] Thailand: they produce their guns themselves, but have no
[323] knowledge of pottery!

[184] The author continues his observations with a description
of the trade: "Trade is restricted to a locality and limited to
bartering for a few things that are not part of their subsistence,
namely, to certain luxury items, such as ornaments, colored
silk, and ribbons. We have already mentioned that they are
now beginning to buy even fabrics of European origin. In the
region of Lao-Chay, a sector of Than-Thuy, they carry on a

[314] special trade in wood for the making of coffins. These are
fossilized woods (usually the tree of life, note by Dr. B.) which
were buried by earthquakes and which petrified, a property that
makes them sought by the Chinese, who like to bury their dead
in such wood. The /426/ Meau of this region dig up these

[314] woods, cut them into thick planks, and drag these heavy loads
through forests and gorges in order to sell them on the 'T'ou-se-
meo' of Mung-Tung."

At another place (1), Lajonquière comes back to the

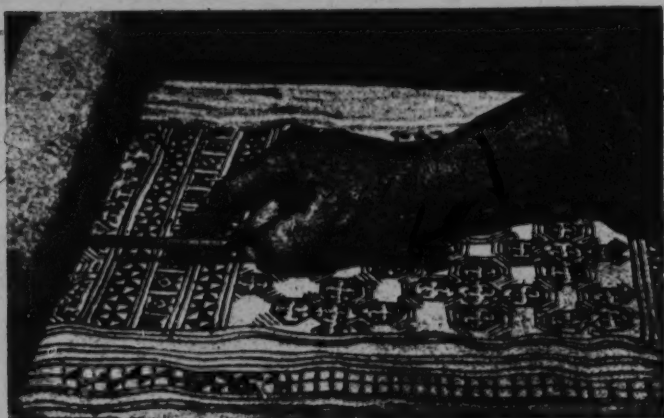
1. II, p. 309.

[596] silk of foreign origin previously mentioned by him: "All
[294] clothing is made exclusively within the family. They procure
from the outside only the colored silk for the embroideries and
the colorful bands which fops are beginning to add to their attire...

[286] The custom of buying cotton goods on the market or among the
natives who produce it is spreading more and more, for the
weaving of hemp is difficult and laborious." We find this ob-
servation, too, confirmed by Abadie (2).

2. Page 161.

/Opposite p. 458/



386
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Ill. 86. Making batik work from hemp material among the [413]
Meau. The wax drawing is applied with a brass pen.



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Ill. 87. Girl of the "Flowery" Meau sewing a new pleated skirt.

/VII cont./

- 231 Ill. 81. Saddling a pack ox. The Meau breed small, reddish-
492 brown, humped cattle which are good pack animals.
Saddles of wood with thick straw or cotton underlayers are
used.

/VIII/

Ills. 82-90. Handicrafts.

- 325 Ill. 82. A smith in his workshop. With the help of a bellows,
which he is operating with his left hand, he is just about
to melt silver in a stone crucible over a charcoal fire.
[415] In the right foreground, the mold is ready. It consists
of a cotton-covered wooden frame in the shape of the
silver bars desired, and floats in a gourd shell filled with
water. Note the tools, all of which have been made by
the smith himself.

- 322 Ill. 83. Drill for working wood. By inserting iron drills of
412 different sizes, various holes are made. The work of the
hands is aided by the feet.

- 289 Ill. 84. Making paper for sacral purposes. Bamboo shavings are
boiled with wood ashes and then crushed with a wooden
club. Larger pieces of wood are removed.

- Ill. 85. After the addition of a neutralizing agent, the wood
pulp, finally predominantly homogeneous, is poured on
cotton cloth and dried in the sun. The finished sheets
of paper are carefully removed with a bone knife.

- 386 Ill. 86. Batik work on hemp cloth. With a brass pen, which is
531 lying under the wrist, the pattern is applied in wax. The
cloth is then dipped several times in blue dye and dried
in the sun. This is repeated until the desired indigo-blue
color is achieved. Then the wax is boiled off. The
places previously covered with wax now stand out clearly
from the dark-blue background.

- 294 Ill. 87. Girl sewing a new pleated skirt. The Meau girls are
excellent and industrious seamstresses. It is particularly
difficult to work on the harsh hemp fabric.